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THE UNIVERSITY OF ALBERTA
MFA FINAL VISUAL PRESENTATION

by

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF FINE ARTS


IN

PAINTING

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

FALL 1997



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THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled:

Final Visual Presentation

submitted by ROBERT D. VON ESCHEN in partial fulfilment of the requirements for the degree of Master of Fine Art.

The University of Alberta

RELEASE FORM

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FINAL VISUAL PRESENTATION DEGREE FOR WHICH
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Robert D. von Eschen

DEPARTMENT OF ART AND DESIGN

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I hereby release the following works for incorporation into the University Collections,
University of Alberta, as part of the Master of Fine Arts Thesis Collection:

TITLE	DATE	MEDIUM	SIZE
Hidden Crimes: Return to Innocence #2	1997	Oil, Acrylic Polymer, Wood	73" x 37"

Insurance Value: \$2,750.00

HIDDEN CRIMES

I once attended a talk by Bill Pehrhudoff, on his paintings. As I recall, he said: "I don't want to say too much. Think of a Bach vignette." End of text slides follow.

Everyone wants to understand art. Why not try to understand the song of a bird? One loves the night, flowers, everything around one, without trying to understand them. While with painting everyone *must* understand. If only they would realize that an artist works above all of necessity... Pablo Picasso 1935.

I have a deep connection with my materials, and while using them, am committing the crime of attenuating the left, or logical, rational side of the brain in order to shift into seeing, perceiving spatial relationships. It is my relationship with the material that allows me to spend as much time in front of my subject. In fact my material is, to some extent, my subject.

Another crime, against the same plaintiff, the intellect, which gets covered up, is that the compositions which logically should work, I adjusted while working in that state of increased visual awareness, from the intuition.. I have read from and looked at the idea of geometry. The idea that harmony is found in the geometry, is ancient and, I believe, current. So my fascination with geometry has connections in the intellect but perhaps is more in touch with the pulse of a thousand poems, the rhythms of the words as they assemble a different experience for me each time I read them. Or the mathematical relationships (on an intuitive level, see Picasso above) in a Beethoven Symphony or any other... art and architecture ...films & videos...music...life...powerfull ideas, in which I have had the good fortune of being in a position to appreciate. Currently it is my personal need to narrow down, in reaction to a world with visual overload. I crave a quiet place though life seems chaos. Something I like to think of now and again is what Bruce Lee said "It is not the daily increase, but the daily decrease. Hack away the unessential." In order to achieve this end, and to reflect the emphasis on my real subject which, if I may remind you, is the Paint, I have kept my subject matter in the traditional sense, simple; a mundane everyday object which now can become something else and which opens a wide range of possibilities based on the viewer's life experience.

In several studio discussions I gained confidence that these objects indeed, have many different readings. What is the metaphor? My most sincere hope is that there are as many different readings as viewers; perhaps as many as 'viewings.' Some of the readings I have listened to have been humorous, others very serious. Certainly they may serve a viewer as symbols.

I get a sense of strength from the rope, its weak individual fibers come together in solidarity. The stick was the walking stick presented to me by the floor of the Canadian Rainforest, the tube radio, belongs to an earlier, and ever-present fascination with technology.

We could speak in terms of meta-subject and jargon... my belief, however, is that painting is a language, and that language is for communication and connection rather than separation and elitism. In light of my stance, then, perhaps the greatest crime, is my rebellion, which runs parallel to the poet Octavio Paz:

...modern art is beginning to lose its powers of negation. For some years now its rejections have been ritual repetitions: rebellion has turned into Procedure, criticism into rhetoric, transgression into ceremony. Negation is no longer creative. I am not saying that we are living the end of art: we are living the end of the idea of modern art. from Children of the Mire: Modern Poetry from Romanticism to the Avant-Garde.

Some games you may watch for are the play of opposite forces, colors surfaces, and geometric relationships. How little it takes, and yet, how much. More is less; less is more.

Hidden Crimes

Robert von Eschen Thesis Work

Slide #	Title	Size	Date	Medium	Support
1	Increasing Incidents 1	10" x 7.25"	1996	Oil paint	Panel
2	Increasing Incidents 2	10" x 8"	1996	Oil paint	Panel
3	Increasing Incidents 3	8" x 10"	1996	Oil paint	Panel
4	Increasing Incidents 4	10" x 11"	1996	Oil paint	Panel
5	Increasing Incidents 5	10" x 14"	1996	Oil paint	Panel
6	Increasing Incidents 6	12" x 14"	1996	Oil paint	Panel
7	Increasing Incidents 7	12" x 14"	1996	Oil paint	Panel
8	Increasing Incidents 8	14" x 18"	1996	Oil paint	Panel
9	Increasing Incidents 11	30" x 24"	1996	Oil paint	Panel
10	Increasing Incidents 12	34.5" x 24"	1996	Oil paint	Canvas/Panel
11	Increasing Incidents 13	23" x 24"	1996	Oil paint	Panel
12	Increasing Incidents 14	18.5" x 24"	1996	Oil paint	Panel
13	Increasing Incidents 15	18.5" x 24"	1996	Oil paint	Panel
14	Increasing Incidents 16	23" x 18"	1996	Oil paint	Panel
15	Increasing Incidents 17	36" x 24"	1996	Oil paint	Panel
16	Increasing Incidents 19	30" x 24"	1996	Oil paint	Panel
17	Increasing Incidents 20	30" x 24"	1996	Oil paint	Panel
18	Full Transgression 2	32" x 48"	1996	Oil paint	Panel
19	Full Transgression 3	18.5" x 48"	1996	Oil paint	Panel
20	Full Transgression 4	48" x 48"	1996	Oil paint	Panel
21	Full Transgression 5	48" x 40"	1997	Oil paint	Panel
22	Full Transgression 6	48" x 48"	1997	Oil paint	Panel
23	Full Transgression 7	30" x 20.5"	1997	Oil paint	Panel
24	Return to Innocence 1	63" x 34"	1997	Oil paint	Wood
25	Return to Innocence 2	73" x 37"	1997	Oil paint	Wood
26	Return to Innocence 3	80" x 67"	1997	Oil paint	Canvas
27	Return to Innocence 4	75" x 24"	1997	Oil paint	Wood
28	Return to Innocence 5	48" x 24"	1997	Oil paint	Panel
List of Works from the Exhibition November, 1998					

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